

INDEIFFERENTIAL

WHAT'S NEW?

by indieffferential
SAN DEMAS | WHAT'S NEW JULY VOL .8

San Demas

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Do you remember that time you discovered your favorite band? What was that like? How did it feel? Over the years we have found different ways of discovering new music and other formats of entertainment. Some of you already remember the first time you bought a vinyl record or a CD.

For me, it was one of the best experiences when I bought an AC/DC CD freshly bought ready to be played at full volume in my parent's Hi-Fi system. The physical aspect of the release always was something that stayed with me for a long time and I loved the whole experience of having that CD, inserting it into the system, controlling the volume and listening to my favorite tracks over and over again. Everything that came along with the CD was a bonus, you could look at pictures, read about the band and have something to do while experiencing their music.

Right now most music is released in digital formats and you can't really experience this. Magazines were also something that introduced me to my favorite bands back in the day. I remember reading about the Killers long before listening to their hits on the radio. Still, the physical aspect of the discovery was significant, for me at least. Of course, it's a lot easier to find out great music these days and not buy seven different CDs to discover what you like.

Enough with the past though, let's move to today, you can stream music, films and series and many people don't bother buying magazines or CDs. I am one of these people who loves to collect things and I also own many video games in digital and physical format. Even though some of my favorite video games are in a library on my computer, I always cherish the time I take to look through the case of an older video game, its pamphlets and artwork.

This is one of the reasons we started IndieFerential. The experience of holding a physical magazine in your hands, reading about these new bands from the other side of the world while you listen to their music online sending them a DM that you love their work. This is what IndieFerential is all about, keeping the good aspects of physical releases and combining this experience with the modern opportunities technology provides.

IndieFerential is here for every artist out there, we love what we do and we will keep posting about your music and projects so people can find out their new favorite artist. Our plan is to post consistently about new artists and creators, in that way, your audience will find out about another great band and their audience will discover your work. This is how IndieFerential works, always supporting artists in order to find the right audience and have their work sent across the whole world.

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Now Playing...



FLOWING LIKE WATER, SINGING IN BLUE: EARTH SURFACE PEOPLE UNLEASH SOPHOMORE MASTERPIECE YÁÁGO DOOTLIZH

photos by Cheyenne Weston



Like a desert rainstorm cracking open the sky, Earth Surface People's sophomore album *Yáago Dootlizh* arrives with force, grace, and boundless fluidity. A swirling sixteen-track opus from the Navajo-led collective, *Yáago Dootlizh* (meaning "blue" in Diné Bizaad) is more than a record, it's a ceremony, a communal improvisation, a flood of soul-searching through the prism of Indigenous futurism.

Over two years in the making and spanning three states, the album captures the alchemy of eight musicians in deep collaboration, described by bandleader Dakota Yazzie as "bottling lightning or putting a muzzle on the wind." There was no pre-written blueprint, *Yáago Dootlizh* was born of spontaneity, resistance, and love. It's the sound of a people remembering, reshaping, and reclaiming.

While rooted in Diné experience, the music is gloriously borderless—merging jazz, R&B, soul, fusion, and hip-hop into something raw yet refined. The collective includes Nanibaah, whose vocal dynamism evokes legends like Etta James and Amy Winehouse; Ken Chavez and Lawrence Bailon on the pulse-heavy rhythm section; Chochise Yazzie sculpting synth textures; Mike Gutierrez soaring on sax; Zachary Dominguez adding piano color; and Yazzie himself floating between vocals and instrumentation with quiet fire.

Indie



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From sultry grooves on “Benz or Beemer & White Peach” to the defiant uplift of “Dance Me Outside” and the sparse ache of “Santa Fe Girl,” the album speaks to joy, grief, humor, history, and the complexity of modern Indigenous identity. It navigates water as metaphor, memory, and medium, where ancestors and future generations meet in the current.

The meaning of Yáago Doolizh, as Yazzie puts it, is “a perpetual act of blue”—not a fixed color but a verb, a place, a movement. It reflects both the emotional spectrum and the sociopolitical depths that Earth Surface People tread, unafraid of contradiction. “It flows like water,” Yazzie says. “Improvisation, ingenuity, limitations on creativity, limitations on resources all narrowed this process to its synthesis.”





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Aleksandra Picariello: The Cinematic Soul of Indie Pop



Aleksandra (Allie) Picariello isn't just another name on the indie pop roster, she's a sonic storyteller, fusing bittersweet strings, cinematic tension, and groove-heavy rock with fearless emotional honesty. With roots in classical music and a flair for film scoring, Picariello's sound is where Danny Elfman meets Twenty One Pilots in a swirl of orchestral drama and bass-fueled catharsis.

A Boston native and graduate of Berklee College of Music's prestigious Film Scoring program (Class of 2013), Picariello began her musical journey at just nine years old with the cello. Her early love for movie scores by Hans Zimmer and John Williams shaped her lush, cinematic sensibility, one that now bleeds beautifully into her songwriting and production.

But her story doesn't stop at musical training. After struggling with mental health challenges and substance abuse, a pivotal hospitalization in 2020 marked a turning point in her life and creative direction. "That experience changed everything for me," she says. "It pushed me to write songs that weren't just for soundtracks, they were for healing, for truth." Now, Picariello channels that transformative energy into her music as a solo artist, crafting songs that are as theatrical as they are therapeutic. Her work isn't just a performance, it's advocacy. Through her music and messaging, she champions mental health awareness and recovery.



INDIE MUSIC

CROSSTOWN Reimagines “Rose-Colored Boy” with Grit, Glitter, and Emotional Edge

CROSSTOWN, the rising Los Angeles-based duo of singer/producer/guitarist Danny Mitchell and bassist Lily Santos, have dropped their latest single, a bold and pulsating cover of Paramore’s “Rose-Colored Boy.” Released on July 25, 2025, the track infuses the original’s pop-rock spirit with glittering electro grooves and dance-pop dynamism, capturing the tension between idealism and emotional authenticity with fresh, synth-driven urgency.

Drawing sonic inspiration from icons like Lady Gaga, Muse, Robyn, and MGMT, CROSSTOWN transforms the track into something distinctly their own, leaning into Mitchell’s emotionally charged vocal delivery and Santos’s steady, hypnotic basslines. The result? A cover that not only pays homage to Paramore’s original message, but expands it into a shimmering anthem for anyone grappling with the pressure to “just smile through it.”

Recorded entirely in the homes of the duo, the project took on a uniquely intimate tone. Mitchell’s inventive use of a weighted blanket over his home studio setup to block out ambient noise is emblematic of the duo’s DIY ethos and obsessive attention to sound quality. That level of dedication is evident in the track’s production: crisp, immersive, and filled with subtle tension that builds toward euphoric release.

This cover is more than just a reinterpretation, it’s a mission statement. Mitchell explains that his performance is rooted in personal experience, bringing raw vulnerability to a song about the emotional labor of forced optimism. It’s a reminder that CROSSTOWN isn’t here to merely entertain; they’re here to connect.



Fans can catch that connection live at Harvard and Stone in Hollywood on August 17th, where CROSSTOWN is set to deliver an electrifying performance that previews the genre-blending, emotionally charged energy of their debut studio album, due Fall 2025.

With “Rose-Colored Boy,” CROSSTOWN reaffirms their place as a boundary-pushing act on the verge of something big, where pop, rock, and catharsis collide.

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SAN DEMAS UNLEASH GENRE-FUSING ANTHEMISM ON NEW EP THE VALLEY



PHOTO BY ALTERNATIVE CAPTURE

NEW
RELEASE



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Rising from the heart of London's alt-rock underground, San Demas is turning heads with the release of their electrifying new EP, The Valley, out July 4th, 2025. Entirely produced, engineered, mixed, and mastered by Justin Hill, the project is a sonic statement, equal parts technical brilliance and emotional depth, that positions the band as one of the UK's most exciting genre-blenders.

Led by chief songwriter Rich McKee, the EP is a personal and creative triumph. The standout track "You & I" draws inspiration from McKee's father's guitar riffs, lending the song a raw, nostalgic warmth.

Paired with the thunderous urgency of "All In On Me," The Valley delivers a dynamic emotional arc, one that traverses themes of hardship, perseverance, and the pursuit of purpose.

San Demas doesn't shy away from their eclectic influences, and it shows. There are echoes of Beartooth's aggression, U2's anthemic atmospheres, The Police's rhythmic precision, and Polyphia's technical flair. The band threads these inspirations into something cohesive yet unpredictable, offering a fresh perspective for fans of Killswitch Engage and Coldplay alike.

Every track feels intentional: from towering choruses to intricate guitar work, San Demas crafts a listening experience that's as emotionally resonant as it is musically rich. With a polished yet visceral production courtesy of Hill, the EP pulses with cinematic tension and cathartic release. With their highly anticipated set at 2000 Trees Festival just around the corner, The Valley serves as a powerful introduction to the band's evolving identity. For listeners drawn to depth, dynamics, and unapologetically bold songwriting, San Demas' The Valley is an essential new entry into the UK rock canon.



**IN A WORLD HUNGRY FOR QUICK
FIXES AND FILTERED STORIES,
AMANDA EMBLEM OFFERS
SOMETHING SLOWER, RICHER,
AND MORE AUTHENTIC: MUSIC
THAT LIVES AND BREATHES, BORN
OF WOOD, WATER, LOVE, AND
STORM.**

In an era of algorithm-driven singles and fleeting trends, Amanda Emblem emerges with a rare kind of artistic integrity, uncompromising, intimate, and rooted in both place and purpose. Her latest album, *The Wood*, is not just a collection of songs; it's a statement of intent, an emotional landscape, and a love letter to nature, solitude, and the act of creation itself.

Written primarily at a secluded beach house on the edge of the Great Sandy Strait, *The Wood* is Amanda's meditation on the beauty and brutality of life, both external and internal. Inspired by her physical surroundings as much as her inner world, the record bears the marks of quiet mornings, salty air, wooden kitchen tables, and deep conversations with the sea. It's the result of creative joy, personal reflection, and jam sessions with close friends, affectionately dubbed The Legends, who gathered around the kitchen table with guitars, djembe, and harmonicas to bring these songs to life.



"*The Wood*," the album's title track, is a prime example of Amanda's lyrical depth and multi-layered metaphor. What begins as a tribute to the pine table it was written at and the White Cedar guitar built from lightning-struck timber on her farm, unfolds into a powerful reflection on renewal, deforestation, consumption, and the delicate cycles of life and death. That guitar, handcrafted by local luthier Karl Venz and gifted by her partner Jimmy, becomes more than an instrument, it's a symbol of love, artistry, and legacy.

In her own words, Amanda admits that she's not one for strategy. The creative process comes naturally; the release process, less so. But her passion for albums as cohesive works of art is clear. "I don't create just any old song with the idea that they are simply content," she writes. "It's personal." And that sentiment runs through every note of *The Wood*.



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AMANDA EMBLEM EXPLORES NATURE, CHAOS, AND CREATIVITY IN SOUL- STIRRING ALBUM THE WOOD

Amid themes of environmental tension and emotional resilience, "Storm in My Life" emerges as the album's first single, a snappy, metaphor-laden love song that likens the ebbs and flows of a relationship to unpredictable weather patterns. Featuring sharp lyricism and Amanda's evolving fingerpicking guitar style, honed during the pandemic, the track is as breezy and engaging as it is sincere.



The Wood ultimately mirrors the contradictions of our time: the simplicity of coastal life against the chaos of global headlines, the joy of creation amid climate uncertainty, the personal thrill of a rising creek even as disaster looms. Amanda leans into these contradictions, not to solve them, but to honor their presence in our lives.



In a world hungry for quick fixes and filtered stories, Amanda Emblem offers something slower, richer, and more authentic: music that lives and breathes, born of wood, water, love, and storm.

Just two days after its release, Permanent Solution for a Temporary Problem by Sjelløs is already resonating like a scream in a silent room, a piercingly personal project that refuses to be reduced to genre labels or streaming statistics. Hailing from Østfold, Norway, Sjelløs (Norwegian for “soulless”) leads a trio that turns lived mental health struggles into music as raw as it is revelatory.

More than just an album, this is a memoir in motion, with each track carrying the weight of two decades spent wrestling with depression, anxiety, and dissociation. Sjelløs serves as the emotional anchor, while Ekko brings ambient transitions that echo isolation and fragility, and Loke offers a quiet strength, his presence felt even in the pauses.

Released on July 15, 2025, the album doesn't ask for attention, it demands to be heard, not through commercial polish but through its unflinching honesty. From the haunting title track “Permanent” to the aching vulnerability of “I Was Just Background Noise,” the project explores what it feels like to exist on the edges, barely seen, often silenced, never truly surrendered.



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SJELLØS

Sjelløs Delivers Stark and Soulful Catharsis in

LØS

Permanent Solution for a Temporary Problem

There's no sense of posturing here, no forced optimism or diluted emotion. Instead, Permanent Solution for a Temporary Problem embraces contradiction and discomfort. It pulses with despair and yet refuses defeat. The soundscape is as genre-fluid as the emotions it holds, moving between minimalist electronics, ambient melancholy, and fractured spoken word.

But at its heart, this is more than music. It's survival art. Every song is a ritual of endurance, a breadcrumb trail for others walking similar paths. In a world quick to commodify trauma, Sjelløs and their collaborators have crafted something rare: a sonic document of suffering that offers solidarity without spectacle.

Released in quiet, without fanfare, hype cycles, or influencer filters, this album nonetheless roars with purpose. It's not looking to fit into playlists. It's looking to hold space for those who've ever felt like they were just background noise.

With Permanent Solution for a Temporary Problem, Sjelløs doesn't just share pain, they translate it, so others can feel less alone in theirs.

With his haunting single Why Am I, Australia-based singer-songwriter Tommy Hynes enters the scene not with bravado, but with brutal honesty. This is not the kind of song built for algorithms, it's the kind that finds you when you need it most.

Written like a letter never meant to be read aloud, Why Am I is a meditation on internal contradictions, self-doubt, and the quiet ache of unresolved identity. Over sparse instrumentation, Hynes' voice carries the weight of reflection, sometimes near-whispered, sometimes unflinchingly clear, letting every pause speak as loudly as the words themselves.

"I didn't plan to write this," Hynes confesses. "It came out because it had to." That urgency is palpable. The song doesn't resolve, it lingers, surviving the spiral not with answers, but with a rare kind of vulnerability. It's not clarity he offers, but companionship in confusion.

The self-directed video mirrors that emotional rawness. Shot with a lo-fi sensitivity, it resists polish in favor of presence. There's no hiding here, just a human being, searching in real time. Part therapy session, part creative exorcism, the clip strips away the distance between artist and audience.

For listeners who've ever stared at their reflection and quietly asked, Why am I still like this?, Tommy Hynes isn't offering a solution. He's sitting with you in the silence, holding space for the question.



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WHY
AM
I



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and take a
listen!**



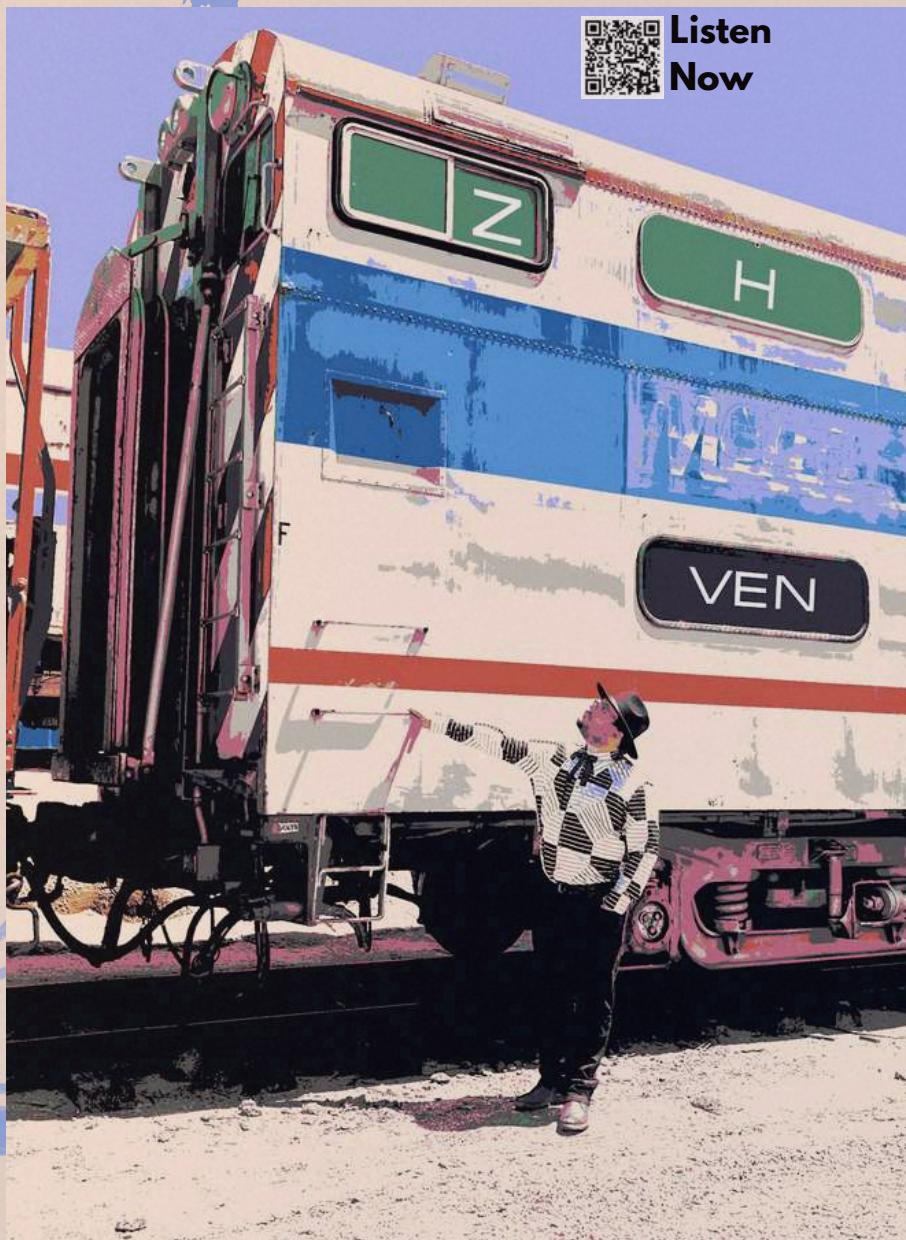
ZHIR VENGERSKY ISN'T INTERESTED IN TELLING YOU WHY THIS ALBUM MATTERS, I CREATE THE ART. THE AUDIENCE DECIDES WHAT'S NOTEWORTHY ABOUT IT," HE SAYS. AND YET, FAREWELL, MY LOVELY PULSES WITH A DISTINCT VISION, ONE THAT EMBRACES IMPERFECTION AS PHILOSOPHY AND CHAOS AS A CREATIVE COMPASS.

Zhir Vengersky releases his full-length album *Farewell, My Lovely*, a sonic fever dream where art punk and no wave collide with surreal instinct and analog distortion. Available now on all streaming platforms, Bandcamp, and in select San Diego record stores, the project invites listeners into a world shaped less by logic than by impulse.

Written in stark contrast to Vengersky's previous album *Behind Every Drive-Thru Window in the World*, a deeply composed, tightly controlled work, *Farewell, My Lovely* is its raw, hallucinatory counterpart, birthed under self-imposed rules like "deliberation is the enemy of the process" and "just because you can doesn't mean you should."

Inspired by hypnagogic states, trains, virtual anime girls, and Raymond Chandler novels, the album rejects polish in favor of immediacy. What results is a shapeshifting, dreamlike structure, where angular melodies, primitive song forms, emotive theatrical vocals, and blasts of analog synth noise bleed together into something stubbornly original.

ZHİR VENGERSKY UNLEASHES DREAMLIKE CHAOS WITH NEW ALBUM **FAREWELL, MY LOVELY**



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Tellefs Return with Upstairs in a Tent — A Spirited Blend of Jazz, Norwegian & Irish Traditions

After decades of shaping Norway's musical landscape from behind the scenes, Tellef Kvifte is front and center with his band Tellefs, releasing their much-anticipated sophomore album, Upstairs in a Tent. The project continues the group's unique sonic conversation between Norwegian and Irish traditional music, jazz improvisation, and Kvifte's signature experimentation with instrumentation and form.

Tellefs is a band that dances on the edges of genre, and Upstairs in a Tent shows the group leaning further into their own identity, featuring more self-composed tunes than their debut while maintaining the fluid interplay that made their first record a standout. At the heart of this sound is Kvifte's taragot, a reed instrument with Eastern European roots that he masterfully adapts into a Nordic jazz context.

The album title, curiously enough, comes from an Irish tune the band planned to record but didn't. "The name stuck," Kvifte explains. And that spirit, spontaneous, grounded in tradition but unafraid to veer off course, runs through every track.

Tellefs are:

Tellef Kvifte – taragot

Magnus Wiik – guitar

Åsmund Reistad – bass

Knut Kvifte Nesheim – drums



Kvifte's legacy stretches far beyond the stage. A respected musician, he's played a vital role in documenting, performing, and evolving Norwegian folk music. From iconic recordings like Heitaste slåtten and Slinkombas, to academic contributions at institutions like the Universities of Oslo and Bergen, the Ole Bull Academy, and the Institute for Folk Culture and Folk Music in Rauland, Kvifte's influence is generational.

With Upstairs in a Tent, Kvifte and his band offer something rare: music that's both steeped in tradition and completely its own. It's danceable, intricate, and deeply human, just like the man behind the taragot.

Now available on all major streaming platforms.



Reetoxa Releases Soul- stirring Single "Avocet Court": A Tender Ballad from Debut Album *pines* *Salad*



Rising Australian artist Reetoxa unveils “Avocet Court”, a deeply personal and emotionally resonant ballad that stands out as a highlight from their debut album *pines salad*. Now available on all streaming platforms, the track offers listeners an intimate glimpse into a pivotal chapter of the artist’s youth.

Written during a time of emotional turbulence, “Avocet Court” was born from Reetoxa’s own experience growing up in Carrum Downs, Victoria—feeling the tension between a creative soul and the pressures of conformity at school and home. The song captures the aching desire to run away, to start over in Sydney, and the quiet heartbreak of never quite taking that leap.

NEY
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“Avocet Court” unfolds like a warm hug, its vulnerable lyrics and tender melodies creating a space where self-doubt and longing meet gentle hope. Reetoxa’s vocal delivery is soft yet piercing, bringing a rare emotional range that invites listeners into their inner world with raw honesty.

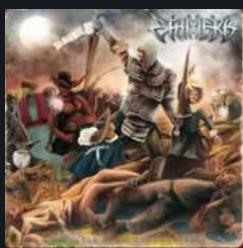
A standout ballad from pines salad, this release is more than a song—it’s a moment of truth, captured in music.

SYDNEY

929 KM



REE TOXA
AVOCET COURT



ETHMEBB
J'AI DEMAN...



GIANFRANCO
MALORGIO
THE SLEEPING WHALE



SEVEN NO 6
COME TOGETHER...
DON'T PUSH!



THE HOLLOWMEN
PROJECT
MANIC EPISODES

must
listen
releases

DREAMLIKE DEBUT: ECHOMATICA RELEASES 'LOVE ISN'T ALWAYS': A SHOEGAZE-LACED ODE TO HEARTBREAK

Echomatica marks their arrival with "Love Isn't Always", a debut single that merges lush retro pop textures with the hazy swell of dream pop and shoegaze. Birthed from heartbreak and stitched together with swirling guitar lines and emotionally layered vocals, the track feels both familiar and forward-looking, like a lost cassette found in a time capsule from the '90s, but tuned for today. Melancholic yet full of movement, "Love Isn't Always" captures the aching dissonance between romantic ideals and reality.

Echomatica doesn't just wear their influences on their sleeve, they reimagine them. Fans of artists like Beach House, Slowdive, or even The Cure will feel right at home here, yet there's an undeniably fresh energy that sets the band apart from the noise.

Available now on Spotify and YouTube, "Love Isn't Always" is just the beginning of what promises to be a captivating sonic journey from one of New Zealand's most promising new voices in alternative music.



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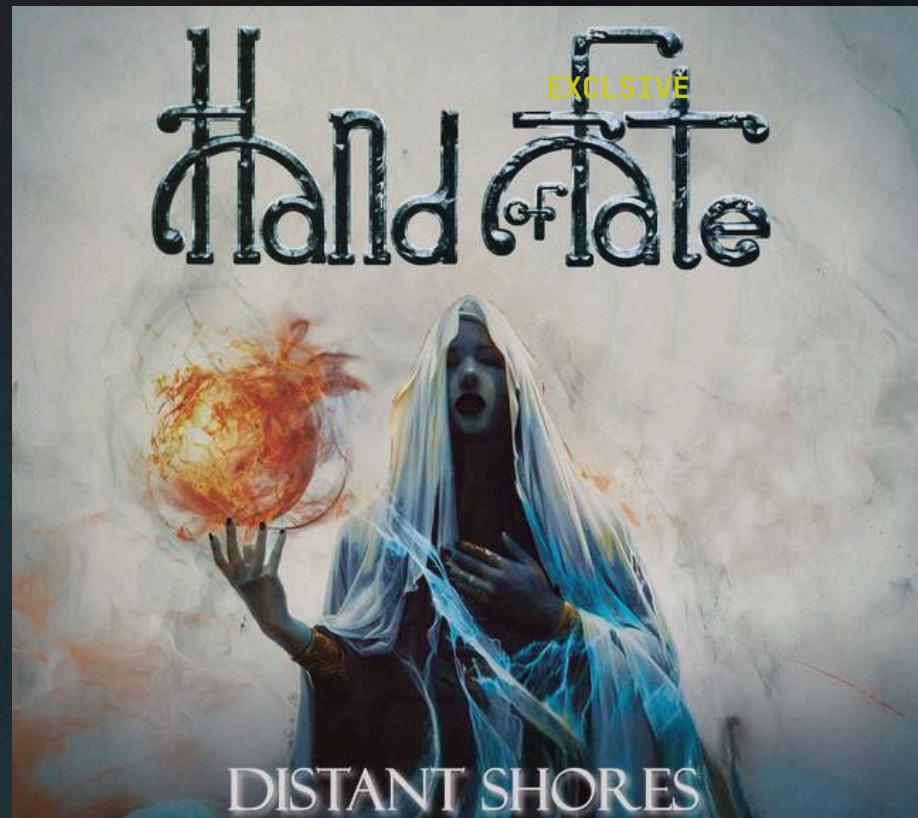
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GUIDED BY DESTINY: HAND OF FATE UNLEASHES FIVE HEARTBEATS: A BOLD NEW CHAPTER IN MELODIC METAL

From the very beginning, Hand of Fate seemed bound by something larger than coincidence. What began as a trio swiftly became a full lineup, as if magnetized by an unseen force, a phenomenon that gave birth not only to the band's formation but also to its name.

With a foundation rooted in epic, symphonic, rock, and metal traditions, the Greek five-piece merges soaring vocals and cinematic arrangements with the pulse of modern melodic metal. Their sound is rich, expressive, and unafraid to straddle intensity and beauty, always guided by a deep need for personal and artistic expression.

Fronted by Alexandra Anagnostopoulou, whose vocals anchor the group with both fire and finesse, the band's full lineup includes John Hatzidimos (lead guitar, with Gus G, cementing their presence in the live programming), Tasos Gerasimou (rhythm guitar, backing vocals), Sotos Sofidis (bass), and Teo Koutsos (drums). Together, they form a tightly knit force, both onstage and in the studio.



DISTANT SHORES

Their 2017 debut, *Messengers of Hope*, announced them as a promising new voice in melodic rock/metal. By 2019, they were sharing the stage scene. Now, with the release of their second album, *Five Heartbeats*, on June 13, 2025, Hand of Fate enters a new era — one that further explores emotional depth, intricate compositions, and thematic storytelling.

If *Messengers of Hope* was the introduction, *Five Heartbeats* is the revelation — a testament to the band's evolution and a statement of intent from a group whose journey has always felt destined.



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Sean Lippin Turns Betrayal into a Banger with "Frenemies": A Folk-Pop Kiss-Off for the Modern Backstabber

Sean Lippin is back with a vengeance, and a grin, on his latest single, “Frenemies.” Out now on all streaming platforms, the track is a deliciously sharp and catchy anthem for anyone who's ever had to side-eye their so-called best friend.

With infectious guitar licks, soaring solos, and a tongue-in-cheek tone, “Frenemies” transforms friendship fallout into a cathartic folk-pop jam. Drawing on personal experience and universal frustration, Lippin flips betrayal into empowerment, turning passive-aggressive texts and fake smiles into a playful, punchy hook.



Sonically rooted in folk-rock but laced with pop sensibility and comedic flair, “Frenemies” struts between sarcasm and sincerity, making it as relatable as it is replayable. It's not just a diss track, it's a release valve for anyone who's ever been quietly burned and boldly moved on. Whether you're hitting “block,” venting to your group chat, or just dancing off the drama, “Frenemies” is your new go-to soundtrack for cutting ties with a smirk.



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BY INDIFFERENTIAL

Karen Salicath Jamali
channels the Divine
with Dream-Born Piano
work "Angel Haniel's
Clearing"

Acclaimed composer and multidisciplinary artist Karen Salicath Jamali returns with a transcendent new piano single, "Angel Haniel's Clearing", a luminous composition received not by method, but by dream. Guided by the calming presence of Archangel Haniel, this ethereal solo work marks another chapter in Salicath's ongoing journey as a conduit for sound, light, and spiritual resonance.

"Isn't it this that we all need right now?" Salicath asks. "To clear away what no longer serves us and reconnect with something higher."



Best known for her extraordinary origin story, gaining the gift of music following a near-death experience in 2012, Salicath composes entirely from what she calls "divine reception." Her pieces arrive fully formed in her dreams, as visions of tone, energy, and feeling. "This is how all my music begins—not written, but received," she explains.

"Angel Haniel's Clearing" is no exception. Anchored in the healing energy of Archangel Haniel, associated with grace, intuition, and emotional release, the track is a high-vibrational solo piano meditation, inviting the listener into a sonic space of calm and surrender. It's a cleansing breath in musical form, offering relief in a world brimming with chaos.



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The single was mastered by the legendary Maria Triana, whose iconic credits span from Billie Holiday and Aretha Franklin to Bob Dylan and Itzhak Perlman. Adding to the work's layered artistry, the cover art, painted by Salicath herself, visually captures the spiritual "clearing" the music seeks to invoke.

A multi-award-winning composer, pianist, and producer, Salicath has released eight albums, written over 2,500 original pieces, and performed eight times at Carnegie Hall. She is also a renowned visual artist, sculptor, and photographer, originally from Denmark and now based between New York City and Florida. A voting member of the Recording Academy,

she continues to bridge the gap between the mystical and the musical.

Following the recognition of her single "A Moment of Peace", which received a Silver Medal at the Global Music Awards, Salicath's latest work reaffirms her growing presence in the world of contemporary classical and meditative music.



Zildjian K
Reintroducing
the iconic,
old-world
sound that
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A legend reborn

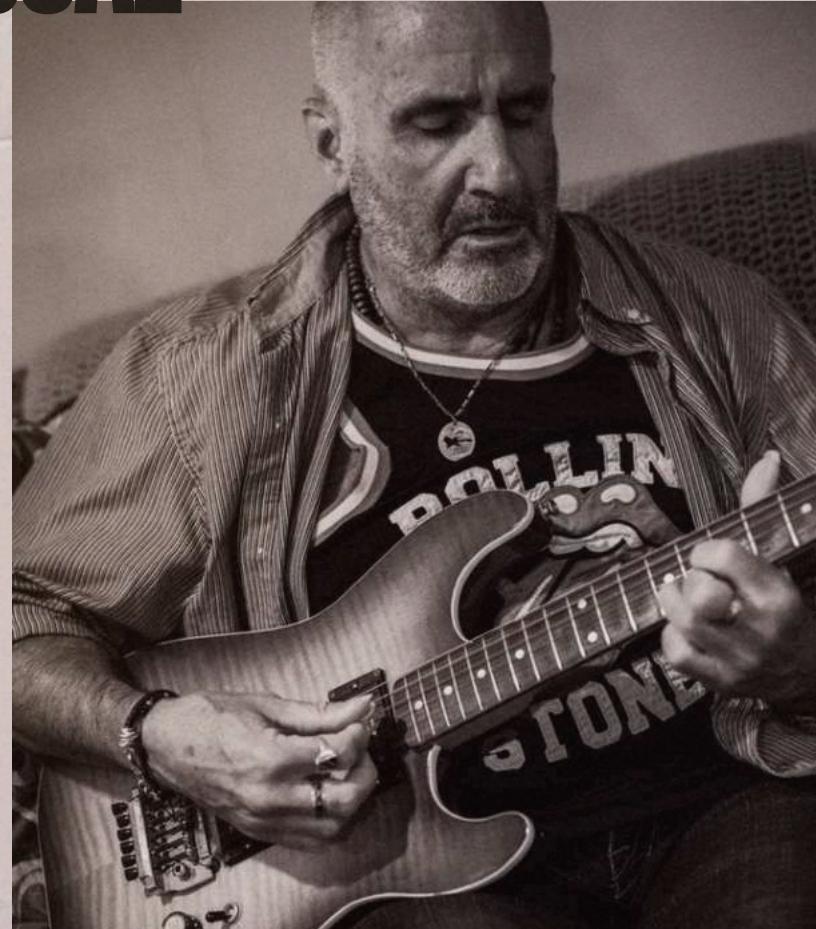
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DG ADAMS CONFRONTS CONFLICT AND COMPASSION IN NEW SINGLE “BUSINESS AS USUAL”

Acclaimed Canadian singer-songwriter DG Adams returns with a searing new single, “Business As Usual,” a poignant sequel to his earlier release “Tears of a Child.” Continuing his exploration of conflict, humanity, and global conscience, Adams delivers a haunting reflection on the ongoing crisis in Gaza, this time through the lens of growing despair and the world’s numbness to it.

Inspired by the tragic image of a young girl standing amidst rubble, “Business As Usual” is both elegy and outcry. With deeply evocative lyrics and raw, soulful vocals, Adams refuses to look away, instead offering listeners a moment to pause, grieve, and reflect. The track cuts through complacency, revealing how normalcy persists even in the face of immense human suffering.

 Listen
Now



Produced by the talented Vinay Lobo and featuring contributions from Shane Wilson, the track brings a stark intimacy to Adams’ storytelling, letting the message speak with unflinching clarity. The single leads the way for his upcoming EP, “Love War Guerra Amor,” a body of work that promises to continue his mission of blending art with advocacy.

Long known for his ability to tap into emotional depth, DG Adams has carved out a niche as a musician of conscience, combining rich melodies with global awareness. His work resonates with listeners seeking music that moves both heart and mind.

“Business As Usual” is available now on all major streaming platforms. In a world overwhelmed by noise, DG Adams reminds us to listen, not just with our ears, but with compassion.





The Afro Nick Rises Again with Soulful LA Mix “Get There Before Noon”

Greek-American indie rocker Nick Anastasakis, better known as The Afro Nick, returns with “Get There Before Noon,” a soulful anthem born from a hangover and a deadline—but ultimately a reflection on urgency, purpose, and doing life on your own terms.

Rearranged and finalized in his home studio in Los Angeles, this LA Mix marks a new era for the artist whose journey spans from the sun-soaked streets of Crete, where Romani musicians busked on cobblestones, to the bustling underground clubs of New York City. It's there that he met Grammy-winning synth player Leonardo Genovese, with whom he now collaborates in LA, crafting a sound that is raw, liberating, and ever-evolving.



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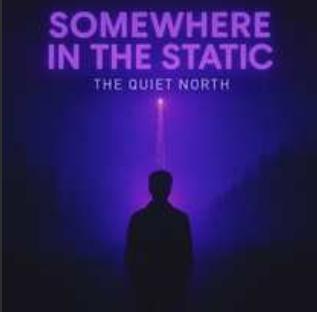


With George Athanas holding down the groove from Thessaloniki, Greece, “Get There Before Noon” threads thick guitar riffs, shimmering electronics, and Nick’s signature raspy vocals into a rallying cry for the misfits, creatives, and seekers. Its lyrics—“I got to live this life, not yesterday”, double as a mission statement: live now, live freely.

The track is a sequel to Nick’s journey as The Afro Nick, a name that nods not only to his wild, expressive hair but also to a lifelong commitment to uninhibited creativity and nonconformity. His music has been featured on PBS’s “Roadtrip Nation”, and played on stations like Cosmos FM, preserving the Greek spirit in the diaspora.

More than just a single, “Get There Before Noon” symbolizes a rebirth—with new releases and a small tour slated for 2025. If you’ve ever felt like you don’t fit the mold, The Afro Nick is here to remind you: all you have to do... is get there before noon.

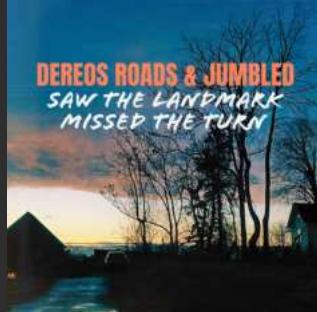
THE QUIET NORTH FINDS EMOTIONAL RESONANCE IN ELECTRO-POP SINGLE “SOMEWHERE IN THE STATIC”



Emerging with quiet force, The Quiet North returns with “Somewhere in the Static”, a haunting, mid-tempo electro-pop track that beautifully distills Nordic melancholy into a hook-laden, cinematic soundscape. Anchored by hazy analog synths, crisp percussion, and a steady, hypnotic bassline, the song captures a familiar modern struggle: reaching for connection amid the noise of the digital age.

The production is atmospheric yet accessible, shifting between introspective verses and a soaring, bittersweet chorus that lingers like a memory. There's something magnetic about the tension between warmth and detachment, clarity and static—something that feels personal, even universal.

DEREOS ROADS & JUMBLED CRAFT A TIME-TWISTING HIP-HOP TAPESTRY ON NEW COLLABORATIVE ALBUM



Alternative hip-hop artist Dereos Roads and Baltimore beat-smith Jumbled have teamed up for a genre-warping album that's equal parts nostalgia trip and raw emotional excavation. Fusing the crackle of crate-dug '70s rock samples with the soul of early 2000s underground rap, the duo crafts a sound that feels both vintage and vital.

The lead single, “Lakeview Lease on Life,” sets the tone with a poignant meditation on love, relationships, and personal growth. It's not just a song, it's a snapshot of a lived experience, wrapped in soulful production and delivered with vulnerability and grit. That same heart beats through the entire record, which showcases a vivid patchwork of stories, textures, and voices.

This is a true community-driven project. The album features lush harmonies and vocals from Samuræ and Nardo Says, while sharp verses from underground mainstays Bloodmoney Perez and Lt Headtrip add depth and contrast. Meanwhile, live basslines from Kevin Nolan and Sean Zuza lend the beats an earthy punch, grounding the project in tactile warmth.

JEREMY SERWER'S THE NINES BLENDS SCI-FI, HORROR, AND HUMANITY INTO A SURREAL 18-TRACK EPIC



San Francisco-based songwriter and sonic experimenter Jeremy Serwer steps deeper into the surreal with the release of his ninth, and most expansive, album to date, *The Nines*. Spanning 18 tracks, the record is a wild, genre-bending ride through dystopian dreams, existential dread, and strange pockets of hope, all wrapped in a soundscape that touches alt-rock, psych-pop, and cinematic ambient textures.

Described by Serwer himself as his “most self-indulgent” work yet, *The Nines* is less an album than a cosmic anthology, evoking everything from B-movie horror and science fiction oddities to modern life's absurdist undertones. And yet, it's grounded in a real, pulsing emotional core. These aren't just sound experiments, they're intimate dispatches from the edge of the human psyche.

“It's like flipping through a cosmic short story collection,” says Serwer. “Horror, psychic thrillers, cosmic hope, existential dread. It's all in there.”

JALISA AVARI: FROM FLORIDA ROOTS TO RISING HIP-HOP STAR



Jalisa Avari was born and raised in Florida. Music was a constant companion from a young age, by 12, she was competing in talent shows and quickly made a mark in her middle school choir. Her standout vocal talent earned her solo roles and led to performances at notable venues across Florida, showcasing her early promise as a dynamic performer.

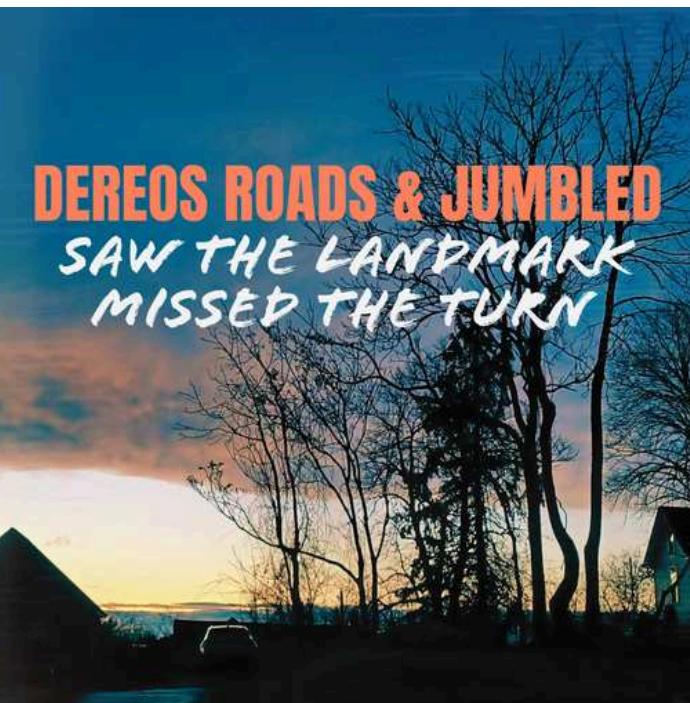
Jalisa's professional journey began with powerful live performances, including tours with choral groups and appearances at iconic locations such as Walt Disney World. Her captivating stage presence and unique vocal tone caught the attention of television producers, resulting in several interview features that broadened her reach.

2024 marked a turning point with her debut as an independent artist through the release of “Unlove You.” The single, a raw and empowering anthem of self-love and emotional resilience, struck a chord with listeners and critics alike. Its relatable lyrics and infectious melody established Jalisa as a fresh voice in hip-hop, poised for further breakthrough and Billboard chart success.

DEREOS ROADS & JUMBLED BRIDGE ERAS WITH SOUL AND GRIT ON COLLABORATIVE ALBUM

In a genre-bending fusion of old-school soul and modern grit, alternative hip-hop artist Dereos Roads and Baltimore producer Jumbled deliver a powerful new album steeped in vintage texture and raw emotion. At the heart of the project is the standout lead single, "Lakeview Lease on Life", a heartfelt ode to love, loss, and connection, told through poignant bars and haunting harmonies.

This album unfolds like a sonic time capsule, blending crate-dug '70s rock samples with the unfiltered edge of early 2000s underground hip-hop. The result is a sound both nostalgic and forward-thinking, imbued with that unmistakable DIY energy that defines true artistry.



Featuring a standout ensemble cast, the project includes the lush vocals of Samurae and Nardo Says, potent guest verses from Bloodmoney Perez and Lt Headtrip, and the deep, pulsing bass lines of Kevin Nolan and Sean Zuza. Together, they create a cinematic listening experience that's as intimate as it is expansive.

Hey Again Channels Coming-of-Age Catharsis on "Full Swing"



If you've ever wandered through city streets with headphones on, feeling like you're the main character in your own story, Hey Again has written your soundtrack. The Brooklyn-based indie band captures that deeply specific, deeply universal feeling on their latest single "Full Swing", a song that belongs in the pivotal scene of a 2000s coming-of-age film, the part where everything suddenly makes sense.



Don't Tell John Declares Their Independence with "I'm Done"

With a sound that balances grit and soul like a tightrope act over a bonfire, Bay Area rock outfit Don't Tell John returns with their fiercest statement yet. Their new single, "I'm Done," out July 22, is a smoky, groove-laced anthem that captures the emotional high of finally walking away and breathing free air again.

The track is a fitting follow-up to the band's recent run of standout releases, "Hard Luck," "Grandad," and a dark, simmering take on "I Put A Spell on You." But where those songs rumbled with tension and ache, "I'm Done" is the exhale. It doesn't shout. It smolders. Built on slinky guitar work and a rhythm section that swaggers without showing off, the song lets Veronica's voice do the heavy lifting, equal parts haunted blues and hard-won clarity.

There's no mistaking the emotional authenticity here. This isn't just rock for rock's sake. It's lived-in music, shaped by generational echoes and personal reckonings. The band, comprising two brothers and their kids, writes like a family that's seen some things, and plays like they've survived them together.

Described as "a female-fronted Soundgarden with California soul," Don't Tell John has carved out a space that feels both nostalgic and urgent. Their live shows have become underground gospel among Bay Area fans, and with "I'm Done" dropping just ahead of their July 26 slot at the 2025 Petaluma Music Festival (alongside Ozomatli, Cracker, and Moonalice), they're ready to amplify that word-of-mouth energy.

In a year-long campaign that sees them releasing a new single every couple of months, Don't Tell John is proving that rock still thrives in real-time. With "I'm Done," they deliver a song that doesn't just mark a turning point, it makes you feel it in your bones.



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